

**INSIDE: South Asian students hold benefit for AIDS — SEE PAGE 3**

# McGILL DAILY CULTURE

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THURSDAY, JANUARY 27, 1994



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# A political soul

## radio review

Soul Perspectives with CKUT

BY ADRIAN HAREWOOD

FOR THOSE EAGER to raise their political and cultural consciousness while satiating their craving for heavy beats, def lyrics and cool rhythms, there is a new weekly radio program on CKUT 90.3FM that is sure to satisfy.

"Soul Perspectives" is a delectably eclectic mix of music, local and international news and political discourse around issues of direct concern to Black people.

"There is nothing like it in the city," said David Austin, one of the show's co-hosts. "We hope to address these issues that affect people of African descent that have been either unaddressed, misrepresented or under-reported but are of relevance to our condition."

Austin, along with fellow hosts Membrat Beyene, Patricia Harewood and the program's creator Richard Iton are embarking on a radio project that will serve not only as a forum for discussion of social, political and economic affairs, but also as a means of promoting a much needed dialogue within the community on critical issues.

Richard Iton's initial conceptions of the show was one in which the music and the politics aired on the program would be synthesized into one voice.

"We have to make what is explicit implicit," said Iton. "Black music is a lot more than sex and dancing. There is often a political element to the music that people ignore".

They hope that the show can play a leading role in galvanizing the energies of the diverse yet often disunited Black community to find solutions to the problems confronting it.

The hosts have a particularly Pan-Africanist bent following in the tradition set down by

political figures like W.E.B Du Bois, C.L.R James, George Padmore, Walter Rodney and Malcolm X. Austin believes the show will address issues from a global perspective—one which is in solidarity with African peoples and those of the so called "Third World".

"There are connections between the problems we confront here in North America and those that our brothers and sisters face in Africa and the Caribbean.

"How many people know that there are wars going on in Angola and the Sudan? How many people know that actual slavery is flourishing in Mauritania, Libya, Saudi Arabia and Sudan? We need to discuss questions like the prospects for unity in Africa and the Caribbean," said Austin.

"Soul Perspectives" will attempt to provide a musical menu that will be reflective of the diversity of the Black community.

"Many artists that we intend to showcase fall through the cracks and their potent and political messages fall with them. Artists like Tracey Chapman and Linton Kwesi Johnston are examples of brilliant musicians that have important things to say about the current political climate," said Austin.

ton and Austin are united in their desire to encourage young people in the community to be exposed to the issues dealt with on the radio program."

"We believe that Soul Perspectives could become the training ground for young people who want to get involved in radio," said Iton.

"Soul Perspectives" airs every Wednesday evening/Thursday morning from 12 to 2pm on CKUT. Tune in.

"In the final choice a soldier's pack is not so heavy a burden as a prisoner's chains." —Dwight D. Eisenhower

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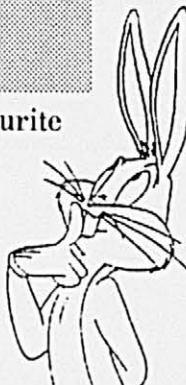
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Scenes from a fashion show rehearsal for SEASA's AIDS benefit concert.

## Two Good Causes in One Event

### benefit concert

South East Asian Student's Association

BY RACHEL DUDELZAK

SETTING OUT TO write about an AIDS benefit given by The Asian Students' Association is not exactly like becoming an Alice in Wonderland, yet for me there was the same kind of surprise at encountering an unfamiliar culture.

The SEASA's (South East Asian Students' Association) cultural concert will raise money for AIDS Community Care of Montréal, an organization that provides volunteer services and support for people affected with HIV and AIDS.

The concert is a "great way to promote culture and health," said performer Paul Singh. The SEASA is hoping that this concert will serve to promote goodwill, cooperation amongst students and a better understanding of Asian people and culture, along with raising a significant amount of money for ACCM.

The benefit will allow a view of some spectacular forms of Asian art and culture. The concert will feature professional and amateur performers from China, Korea, Japan, Indonesia, India, and the Philippines, martial arts demonstration and a fashion show. Numbers include a Chinese Lion Dance, A Filipino Choral Ensemble, Japanese stone drums, Five Drum Dance and more.

"Initially the association wanted to sponsor a more culturally oriented charity. But it really did not make sense for an essentially multicultural organization like ours to donate money to a singular ethnic community," said SEASA's President Domin Chung. According to Concordia's SEASA President Toni Tan, ACCM definitely merits a lot of support.

"They [ACCM] do not only

provide counselling, they also help people affected with HIV in their daily chores — cleaning, shopping, etc. Their volunteers are the people who are not just willing to write out a check and forget the whole thing. This organization definitely deserves support and respect," said Tan.

The benefit, which was sponsored by various Asian organizations and community groups, also allows the SEASA to address the issues that some Asian communities are reluctant to face.

"It is especially important to talk about AIDS if communities suffering from it are unwilling to openly deal with the problem. Because AIDS can be associated with sex and drug abuse, more conservative Asian societies are very wary of the topic. We hope that the benefit will allow us to raise awareness in the Asian community and overcome some of existing inhibitions," said Cheung.

"It will be great to let people see a part of Indian culture," said high school student Paul Singh.

**S**ingh will be presenting a Punjab Folk Dance, in its less traditional version. A Korean Five Drum Dance, a formal court dance will also be performed by the Korean Society of McGill (KSM) said Jenny Dho, VP Administration of KSM.

"We are here to have an exciting evening, to amuse people, and to enjoy Asian culture. And if good comes out of it, we are only glad to participate," said Dho.

The concert will take place on January 29 at 7:00 at 555 Sherbrooke West, Pollack Hall. Tickets are 9\$, 7\$ for students and seniors. For more info call 846-9381 or 938-1621.

# Grocery money well-spent on Comic Art Jam



From 'Live Beasts,' Dreadlock Comix.

BY DEBORAH FRANKEL

MONTRÉAL'S second live Comic Art Jam, held last week Monday at Purple Haze, was hardcore proof that comics are more popular than ever.

Sponsor and organizer Rupert Bottemberg supplied the beer and the paper, CKUT's Headcheeze DJ Janis spun the tunes, while some of Montréal's leading artists made "the behind the scenes thing up front," said local artist Billy Mavreas, "instead of masturbatory artists turning things out in their basements, you can see them masturbate in public."

The first live Comic Art Jam, with a turnout of over 70 artists, produced a 35 page booklet of a variety of alternative, quinessentially Montréal comic art.

"I'm amazed at the incredible work I got from people," Rupert said of this first publication, "there's spectacular talent in this city."

Simply titled "11-14-93," the date of its publication, this collaboration succeeded in subverting the classic comic hero, inverting the bulging muscles, and asserting true comic fantasy, each contribution a skilled and stylized work of comic art.

"Underground work makes practically no money," said James Robinson, creator of 'Fuzzy Bunny,' "The people I do it for look for it."

The growth in numbers, and in strength, of the comic artist underground is partly resultant of Montréal's present economic situation.

"The people on welfare have more time than they did, and with a situation that bad, people have more time to draw," said Eric Theriault, creator of 'Veena and the Time Machine.'

In the past, Foufones has been known to sponsor events such

work together," said local artist Al Warnock. And the Live Comic Art Jam "is keeping that tradition alive."

Where one often leaves a bar feeling that the only thing accomplished is grocery money spent on pontificating, the atmosphere Monday night was, "excellent," according to Peter Schenk, "because you've got a lot of beer drinking and working at the same time in a place like this where the conversation is like a comic book anyhow." There was a general consensus that the Comic Jam's format offered rare advantages.

"There's a lot of stuff happening at the same time, it's interesting and stimulating, you don't feel like you're by yourself," said Braun, "it's a positive sign that people are ready for new ideas in a big way."

The next Comic Art Jam will tentatively be held in approximately a month's time, where you can pick up a copy of Monday's collaboration for \$2.50, as well as other independent publications. If you're a comic artist yourself, or a fan of local genius, be sure to watch for details.

Look for Montreal artist Lateef of 'Dredlock Comix.' This is taken from the upcoming first issue of 'Night Beasts,' and will appear in the Live Comic Art Jam collaboration.

"The first series is about minorities," said Lateef "the only time you ever see Blacks in comic books is if they're pimps or janitors. We portray strong images of Blacks in positive roles."

*"The only time you ever see Blacks in comic books is if they're pimps or janitors. We portray strong images of Blacks in positive roles."*

as these, but "at those events," said Rupert, "they'd try to auction the art off, which can be humiliating for the artist." In addition, 'art jams' have generally been more of a French phenomenon, whereas Rupert is pushing for a "linguistic crossover." Rupert's success on this count was obvious in the variety of comics for sale. There were equally as many anglophone comics available, such as work by Zipperhead and Carlbo, as well as francophone work, for example Eric Braun's '106U' or Julie Doucet's 'Henriette Valium'.

"Montreal cartoonists like to



## McGill Dean of Continuing Education

Nominations and applications are invited for the position of Dean of Continuing Education. The appointment, effective September 1, 1994, is normally for a five-year term and may be renewed.

The Dean of Continuing Education is responsible to the Vice-Principal (Academic) for the supervision and administration of the academic programs, budgets, and all activities of the Centre. Candidates should have appropriate scholarly and administrative experience; facility in both English and French is desirable.

McGill University is committed to equity in employment.

Nominations and applications will be most useful if accompanied by a detailed curriculum vitae and the names of three referees, and should be submitted to Dr. W.C. Leggett, Vice-Principal (Academic), James Administration Building by February 25, 1994.

## Black History Month Supplement

**There will be a meeting today, at 4:15pm in the Daily office (Shatner B-03), to discuss the Black History Month Supplement. Anyone who is interested in writing articles or poetry, taking photographs, drawing graphics or doing production for this issue is welcome to attend.**

**For info call the Daily (398-6784) and ask for Pat, Mel or Dave Austin.**

**Daily staff meeting, today, 17:30h, in the murking depths of the Bill Shitter Building, rm B-03.**

**New writers, photographers, cartoonists, production night assistants and tap dancers welcome. Bring your strange sense of humour, unorthodox politics and a friend.**



**Elections for the positions of layout and design co-ordinator, sports editor and science editor will be held during today's staff meeting.**

**Nominations can be made in the Daily office. For info call 398-6784.**

# LE FAUBOURG Ste-Catherine

**Le Faubourg Ste-Catherine presents  
a Hollywood Cartoon celebration.**

Hollywood's most famous cartoon stars from the Silent Era to the Television Age are visiting Le Faubourg from January 20th to February 6th for a major exhibition of rare animation art and artifacts from the **DISADA Productions** collection. This is your chance to see actual drawings and cels made by **Disney**, **Warner Bros.**, **Lantz**, **MGM** and **Hanna-Barbera**, and to add to this rare toys publication. The exhibition is free of charge and is located on the 2nd floor from 10AM to 9PM Daily.

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# Seeking new musical ground

## New oboe a hair-raising experience

HALIFAX has a growing reputation for generating "alternative" music. Aaron Cohen, a native of Halifax and a second-year student at McGill, is following this tradition, but in an altogether different fashion than the rest of the crowd.

In a concert to be performed in early February at McGill, he will play an "amplified and processed oboe". But, as he says, "it doesn't work too well to tell people that's what you play".

In essence, it's an electric oboe, similar in concept to any electric instrument. Different effects are coupled with the oboe's sound using computers, which will modify or accompany Aaron's playing.

Nine months of preparation and musical composition have been invested in this performance. Aaron has also secured the cooperation of three composers who have helped create original works for his electric oboe.

Asked if he felt the electrification of the oboe was appropriate to the style of classical music, Aaron explained "My whole idea behind the oboe is that you have all these things you can express with the instrument. The electrics only add to the original nuances, making the instrument more expressive.

"It expands the capabilities of the oboe. In the last piece, there's one spot, a march, where the oboe is linked to snare drums, so every time I attack a note, a snare comes in. You could never have such a perfect match without a percussionist onstage. It's a real resource."

The concert will be comprised of four pieces. The first, he says, is "not a big electronic piece. I can change the tone of the instrument a bit." Composed by Armando Bayolo, it is a concertino for electric oboe and string quintet.

The second piece, composed by Pierre Simard, a student of conducting at Montréal Conservatory, combines a string quintet and the electric oboe. Named "Messier 31", the catalogue name for the Andromeda galaxy, Simard described the work as "trying to convey a basic idea of outer space".

Although Aaron agrees outer space would be hard to describe, he admits that the piece is one of

### music review

Aaron Cohen • The electric Oboe

BY JONATHAN O'BRIEN

the most musically valuable to his performance.

The third piece, composed by Jason Vantomme, places the oboe player in the center of a semicircle of amplifiers, which will project a computerized accompaniment of the piece. The accompaniment, Aaron says "will be close to perfect".

Apparently some delay is audible from the computer, but this accompaniment is as perfect as possible without actual performers playing with him.

Vantomme has created a work that Aaron relishes. "I mean it's fast! there's some real tricky stuff. It's high and technical. He's (Vantomme) kept the flashy vir-

tuoso stuff."

The fourth piece contains some of Aaron's own composition, aided by Vantomme. Entitled "Commemoration and Reflection on the Holocaust" it was written for the oboe, some electrics, as well as slide images to accompany the playing.

The piece also includes testimony from three survivors of the Holocaust who are living in Montréal. Beginning and ending the piece, the testimonies are "wrapped in the oboe and the slides", creating a multimedia presentation.

"The Montréal Holocaust Memorial Center has helped me get the slides as well as set up the

interviews for me.", Aaron explained. "I took five hours of taped testimony, but the piece only uses fifteen minutes of it.

"I want the piece to be an experience. I hope the music is strong enough for people to maybe see something they haven't seen before." "I included the testimony with the music, because it's the best link we have to the past. These people were there, so they really know what happened."

The technical elaboration in "Commemoration" includes some "pre-recorded music that I either complement or play against." To explain the presence of only testimony during one portion of the slides, Aaron said that "I got so wrapped up in the testimony, I asked myself why I needed to accompany it with music." The starkness of

the moment expresses the depth of the testimony, which deserves to be heard alone.

After two and a half years working on the electric oboe, this is Aaron's fourth performance including this instrument. As well as being the biggest electric oboe performance he's ever given, it is the first time he will be playing only the electric oboe and leaving the traditional oboe at home.

In all, Aaron looks forward to the culmination of his latest project. As he said, "it's a new experience for me, it's something I have to do." Given the novelty of the instrument, Aaron speaks for everyone. The concert will be a different experience for anyone attending.

Aaron Cohen will be performing "The Electric Oboe in Concert" at 8 pm on Wednesday, February 2 at Pollack Hall. Admission is free.

# The writing on the wall

## Scrawl plays Jailhouse Rock

A PURITY of expression exudes from the dry lips of singer Marcy Mays of Scrawl as she commands her audience to "Take a Swing". Pulsing with the entwined lyric voices of Mays and bassist Sue Harshe, the Jailhouse Rock Café was presented with a truth last Tuesday night.

Unpretentious and unassuming, bandmembers Mays, Dana Marshall and Sue Harshe speak to a middle American sobriety. Coming from the twenty-something generation represented in the movie *Slacker*, they write from the heart but with dubious originality.

If you're unfamiliar with *Slacker*, a quick summary would describe the aimlessness of recent college graduates as they search for who they are, what they want, and what they think. Mostly white and middle class they don't know whether to accept their privilege or resent it.

While they engage in slow contemplation of these questions they ask in the classic, "Que sera sera" tradition, "Will I be rich? Will I be pretty?" Scrawl



Marcy Mays and Sue Harshe of Scrawl

### music review

Velvet Homme • Scrawl (Scrawl/Cripes Music)

BY JEANNA STEELE

emerges from this hypocrisy of the university-educated, *Slacker* generation with lyrics, "Look what I say every day/Look what I say anyway."

Their true slacker nature comes through in their lyrics, "Don't want to get out of bed/Don't want to look at myself/Don't want to make any plans."

Aside from the tiresome nature of this "Que sera sera" atti-

tude Scrawl does profess a genuine testimony to their experiences and emotions.

There is an unabashed honesty about life in the lyrics and stage presence of Scrawl. Mays expressed their desire to "pretend there is no music industry" in order for a genuine message to come across. True examination of life experience and feelings that simple words can't accu-

rately express is Scrawl's focus.

Despite their lack of poignancy and relevance Scrawl supplies a delicious bass line and drum beat. Dana Marshall, the drummer, is so consumed in the beat that it is possible to see his concentration swirling in a kind of dance with the rhythm above his head.

Harshe, skips expertly along the bass lines and splashes elegantly into the pool of sound created by the trio's arrangements. Best of all is when her voice rises to Mays and their harmonies spin a delicate but solid sound amidst the distortion.

Scrawl's lyrical complaint of "On my back/Getting nowhere" evokes little sympathy from me but unfortunately encourages a good deal of self-pity from junior high, white, middle class Americans.

Their new album *Velvet Hammer* is a delight musically but a pity lyrically. Unfortunately most everything that will be will be but I think we can all agree that this is not necessarily a good thing.

SINCE • 1911

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THE MCGILL DAILY

# Butter and Rai at Ballatou

YESTERDAY EVENING concluded a two-night run of Cheb Nacer Dino at Club Ballatou. While this was part of the Festival de Musique du Maghreb, which runs until February 2, this was the last opportunity to see Rai at the festival.

Despite the sparse attendance on Tuesday night, Cheb Nacer Dino and his band put on quite a good show. They covered a range of material including a good cover of Cheb Mami's song Yo Yo.

Rai is a rarity to see in this city and that also made the show exciting.

As a hybrid of various types of North African music and modern-Western pop, Rai fuses

## concert review

### Rai at Ballatou

BY AHMER QADEER

sounds as different as those of the traditional tambouk to the electric organ.

While traditionally Rai has been sung in Arabic and Berber, it has been adapted to appeal to a broader audience and now often incorporates sections in French and English. This is perhaps reflective of the new audience of Rai.

#### The origins of Butter and Rai

As the number of North Afri-

can immigrants in France grew there steadily grew a generation that felt displaced, not at home in France and not quite comfortable in their parents' countries. In France they are called, les beurs (butter), because of the mix between their French and North African cultures. Les beurs adopted Rai and moved it in new directions making it representative of their generation.

Literally translated Rai means, essentially, "opinion". During the Algerian independence move-

ment, it took on nationalist tones. While sometimes it deals with subjects such as social conditions and other issues, it mostly deals with, of course, love.

Rai began to take form in Algeria during the early twentieth century and grew to a certain degree of popularity during the 1920's. Yet, when it was taken on by les beurs in France, it changed dramatically.

This is where the elements of Western-pop were fused into Rai, as were other types of music that it was exposed to. Rai also started picking up musical influences from reggae and later on even rap. This innovation on one level was a symbol of alliance between les beurs and the children of other immigrant groups coming from the Caribbean and West Africa.

The adoption of English and French into Rai meant that it would appeal to a greater audience and indeed it has. Cheb Khaled, who is often called the king of Rai, has been met with tremendous success throughout Europe and has become popular even in non-Arab markets. The fact that it is sung in Arabic and Berber, means that it maintains strong cultural and social ties to its origins in North Africa.

While its economic and innovative base was undoubtedly in France the institutions that made the Rai industry run were in North Africa. Most of the Rai performers have spent a good part of their lives outside of their countries of origin. Yet, the location of the promoters, the studios and distributors are in Algeria.

The year 1979 was a big one for the innovation of Rai. Cheb Hamid put out the first Pop-Rai album to meet tremendous success in both France and Algeria. Gradually, industry around Rai and its production developed and the result was that a small recording studios at Tlemcen and Oran in Algeria emerged. As Rai grew more and more successful the industry developed. Now, those recording studios contain technology that rival any in Europe and serve as a base for the Rai industry. However, recently Rai musicians such as Cheb Khaled, Cheb Mami and Cheba Fadela have signed big record deals with companies like Island Records and Priority Records respectively.

Rai music has followed immigrants wherever they have gone whether in France, Europe or North America. A small Rai following has developed in North America but nothing substantial enough to sustain any type of serious Rai scene.

While Montreal has a comparatively large North African community compared to other Canadian cities there was not a large enough audience present on Tuesday night to really make the show exciting. Initially, it was amusing watching Cheb Nacer Dino come down off the stage and sing directly to members of the audience. However, at a certain point it ceased to be amusing and I could not help but notice the similarities between his performance and the performance of Englebert Humperdink that I had seen

"While Rai

music

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with, of

course,

love."

on television some years ago

While there were some who had come specifically to see Ra there also were a large number of Ballatou regulars there. This also proved amusing as the over-35 crowd began to get down to Nacer Dino.

The music proved to be excellent, but, somehow I had always thought that a Rai show would be different. I imagined a packed Paris night-club filled with young people dancing so got the music for that but, not the crowd. Both in terms of numbers and demographics the crowd was disappointing. However, it wasn't bad enough that it spoiled the music. The concert was good but not quite what hoped for.

## CKUT 90.3 FM

CHARTS BASED ON AIRPLAY RECEIVED

ALBUM	ARTIST	LABEL
<b>Yet Another 7" Chart</b>		
FYP	My Neighbors Is Stoopid	K
Shorty	..last One In My Mouth Is A Jerk	
Bikini Kill	Rebel Girl	
<b>Monoxides (cc)</b>	<b>Bloyt</b>	K
Pork	Squeal	
SF Seals	Baseball Trilogy	
<b>Thrush Hermit (cc)</b>	<b>Ammo</b>	K
Hugh	Church Of Jose	
Hater	s/t	
<b>Purple Knight (cc)</b>	<b>Knight Of Black Waters</b>	<b>Cinnamon Toast/Cargo</b>
<b>Top Ten (plus one) from HEADCHEEZE</b>		
<b>Wednesday noon - 2 pm</b>		
Don Caballero	For Respect	Touch & Go
Sholmaker	7"	Manticore/Kung Fu
Girls Against Boys	Venus Luxure No.1 Baby	Touch & Go
<b>Slow Loris (cc)</b>	s/t	<b>Chemical Sound</b>
Pitchblende	Kill Atom Smasher	Fist Puppet/Cargo
Delihla	7"	Meat Records
Magnapop	Kiss My Mouth	Play It Again Sam
Zeni Geva	Desire For Agony	Alternative Tentacles
Chune	Burnt	Headhunter/Cargo
Medicine	The Buried Life	American
The New Bomb Turks	Drunk On Cock	Engine/Cargo

A CKUT's cabaret extravaganza prepared with just a dash of decency: RATATATATOUILLE! with Sylvain Bouthilette of Bliss, the Choeur Maha, dub poet Ted Runcie, Chris Burns of Slaphappy Five, George Evans of CKUT's *I Feel a Song Comin' On*, rants by Fortner Anderson of CKUT's *Dromotexte*, Pesto (PEST in a pressure cooker), George Azzaria of *Bruit TTV*, Dana Reason & Peter Valsamis of CKUT's *Soundings*, and a dance performance by Tusket (featuring Tammy Forsythe). Also, bathroom installations by Sarah Toy and Neil Weirnick, a screening of Louise Burns and Rob Labelle's *Womb Service*, and the chance to play in Henry See's interactive computer programme, *b\*rbie's virtual playhouse*. Saturday January 29th, at the Stornaway Gallery, 1069 Bleury St. 5\$ at the door, 10pm sharp!

for more information please contact Geneviève or Robert at: CKUT-FM, 3480 McTavish St. B15, Shatner Building, (514) 398-6787 fax: (514) 398-8261

# Classical quartet goes hardcore

Toronto musicians let hair down for devastating performance

## performance reviews

The St. Lawrence String Quartet

BY ANDREW BULMAN-FLEMING & JONATHAN GOLDMAN

IN 1992, the Toronto-based chamber group, the St. Lawrence String Quartet won the first prize at the prestigious Banff International String Quartet Competition. Last Thursday night, the Quartet treated Montreal concert-goers to a concert that was as wonderful as it was free (a happy admission price for the impecunious student).

First off on the sensitively chosen programme, was Mendelssohn's String Quartet Op. 12, a delightful aperitif with a devilish trio section in the second movement, the dance-like Canzonetta.

The first violinist, Geoff Nuttall, looking dishevelled à la Quest for Fire, delivered a thrillingly athletic performance. His motive, impassioned style of playing (his breathing was audible even from the back rows), was captivating, and seldom did one suspect him of mere posturing.

The only major quibble one could have with his style is that it did muffle his sound in certain parts of the auditorium, as he turned his violin away from the crowd. Distractions too, were his foot stomping and sliding, recalling the worst of Sammy Davis Jr.

The group returned to play one more work before intermission, this time, the devastatingly sardonic F Sharp Minor Quartet op. 108, of Shostakovich, a work powered by an oft-repeated motive of three staccato blasts on the same tone. So dissonant and percussive were certain passages that they were reminiscent of horror movie soundtracks — one imagined Hitchcockian ketchup swirling down the bath drain.

This time, it was the cellist Marina Hoover's turn to let loose: her angelic aspect during the Mendelssohn piece, here transfiguring into a diabolical expression, that evidently leapt out of the grotesquer regions of

Shostakovich's imagination, and took hold of her physiognomy.

The second half of the programme was devoted entirely to Beethoven's hyperactive Rasumovsky quartet, op. 59, no. 3., composed for a Russian nobleman, to whom the work's name is due. The piece, with its

beautiful, if somewhat mystifying slow movement and Finale that is joyous to the point of recklessness, served as a perfect playground for the group to amuse themselves in. However, as often happens in playgrounds, they got a little muddy towards the end. This however did not detract from the delight that

one couldn't help but take in the performance.

Even the relatively demure half of the quartet, the Torontonian second violinist Barry Shiffman, and Violist Lesley Robertson, let their hair down in time for the comic-opera finale.

By way of Encore, the group chose the much-overplayed (Montrealers had the chance to hear the Borodins play it not a week earlier!) Andante Cantabile from Tchaikovsky's First String Quartet, Op. 11. It served

its purpose as denouement and musical-Rub A535 after the demanding-even-to-the-listener Beethoven, and probably would have delighted those delicate-earred folks who walked out during the Shostakovich.

Students and normal citizens have the opportunity to go to free concerts throughout the school year at Pollack hall: consult signs posted in the lobby of the Music building and the Daily Events listings.

# Noire et Québécoise

BY TOM WHITE

À présent il fait froid dehors. Il fait aussi blanc. Voilà les premières images de *Tropique Nord*, le dernier film de Jean-Daniel Lafond.

Ce film cherche, à travers le personnage de la journaliste Michaëlle Jean, à découvrir ce que c'est d'être une personne Noire et Québécoise.

Chaque année, après la première tempête de neige, Michaëlle se sent mal à l'aise, la couleur de la neige confrontant la couleur de sa peau. Alors elle part en quête de son identité, sous forme d'entretiens avec des membres de la communauté noire de Montréal.

Ces entrevues informelles révèlent beaucoup sur la situation des gens de couleur au Québec. D'un côté de jeunes étudiant-es issu-es de la majorité blanche décrivent leur image du Québec, une image où l'idéal est d'être catholique, francophone et de couleur blanche; et de l'autre côté un jeune noir remarque que, lorsqu'il croise une femme dans la rue, elle a tendance à tenir son sac plus près de son corps.

Les questions sur la situation de la population noire du Québec ont seulement pris de l'importance autour des années



Michaëlle Jean dans *Tropique Nord*

soixantes. Mais les problèmes qu'affronte celle-ci existent depuis qu'elle est au Québec, à savoir, depuis que le Québec existe.

Les Noir-es sont en effet trop souvent perçu-es comme d'origine étrangère, comme s'étant installé-es au Québec ces trente ou quarante dernières années. Si on est une personne noire et francophone, on est "nécessairement" considéré-e comme Haïtien-ne.

Cette attitude exclut l'importante histoire de la présence Noire au Québec et

empêche les différentes communautés d'origines Africaines de se définir à l'intérieur de la société québécoise. Ces communautés se confrontent soit à une forte intégration ou sont complètement exclues de la société.

Paul Brown est le descendant d'un esclave amené en Acadie en 1634. Il éprouve toujours beaucoup de difficulté à répondre à la question: "De quelle origine êtes-vous?". Johanne Harrelle a aussi des ancêtres québécois-es, même si

à une époque, elle se faisait passer pour haïtienne pour éviter des regards bizarres.

Dorothy Williams, historienne de couleur, raconte l'histoire d'une esclave qui s'est échappée et qui a mis feu au domicile de son maître. Le feu s'est répandu et a détruit la moitié de la ville. L'esclave a été pendue, après avoir été traînée devant le peuple autour de la ville. Cet événement comme l'explique Dorothy Williams n'est pas enseigné dans les écoles du Québec.

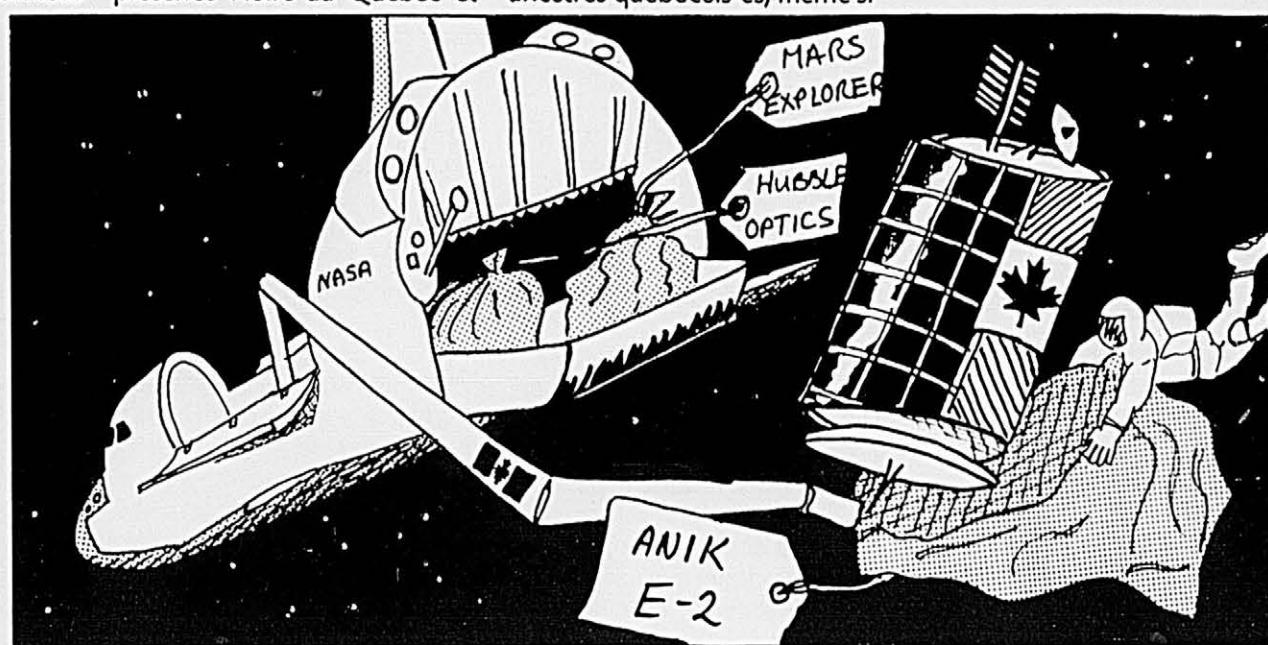
Au niveau visuel le film présente d'intéressants changements de scène à chaque entrevue. L'une d'entre elles se déroule avec Jean de Brabant, un homme blanc qui habite dans un mini-environnement tropical d'un immeuble de Montréal. Dans le plan suivant, on nous montre une femme qui bien que ne disposant pas des mêmes moyens, a construit son propre microcosme.

La discussion avec Paul Brown se déroule dans un paysage urbain et québécois, mais on n'y voit personne d'autre. Le choix de scène renforce ce qui est dit au cours des entretiens, et fait que ce film est intéressant pas seulement à entendre mais aussi à regarder.

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# Challenging the individual

## art review

Attila Lukacs (Museum of Contemporary Art)

BY ANITA CSAPO

THE ART OF ATTILLA Lukacs, currently being exhibited at the Museum of Contemporary Art is an aggressive and bold presentation of contemporary images of society that confront the individual.

The six massive paintings being exhibited at Museum of Contemporary Art is part of a grouping called the "Workers' Series". The intimidating size of the canvases houses the mostly life-size figures challenging the viewer to a visual confrontation, with some of the figures staring back defiantly at the audience.

Attila Richard Lukacs was born in 1962 in Edmonton to Hungarian immigrants. He studied in Calgary, then was a student at the Emily Carr College of Art and Design in Vancouver for three years. In 1986 he moved to Berlin which is still his place of residence.

Lukacs' work is a direct sensual experience organised in a controlled theatrical presentation.

The order of the composition contrasts with the assertive gestures of the figures; a bold use of colour (red and black predominate); and a confidently sharp use of line.

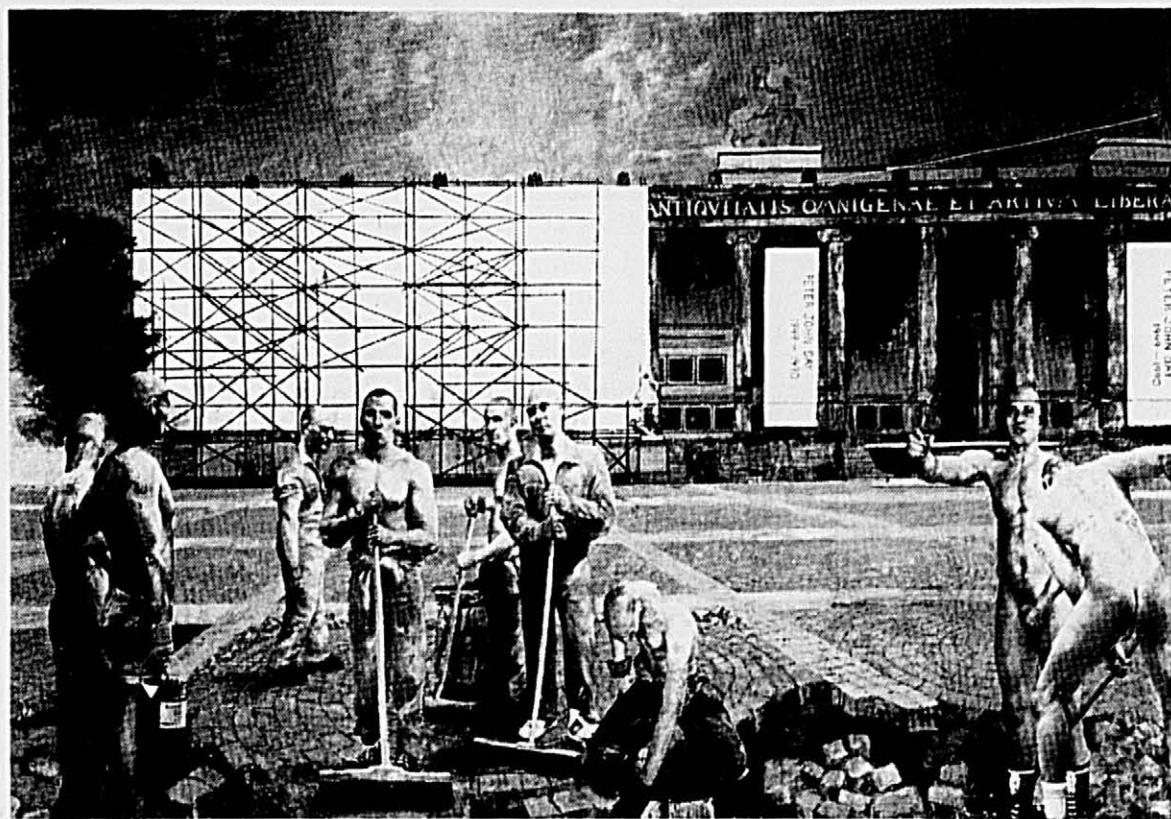
One is drawn in by the size, colour, and varied textures in the painting. Lukacs uses the industrial materials of oil, sand and polyurethane to achieve a crude,

gritty texture that contradicts the smooth flesh of the figures.

Lukacs drugs one in sensuality and continues to fascinate with hints of voyeurism; rich details and symbolic juxtapositions. These elements illuminate his fascination with the male body, sexuality, political history, and identity. A curious interest in the socio-political mutation found in the communist and fascist ideologies can be found in Lukacs' work.

In "This Town", 1990, these two opposing political views intertwine with one another. Fascist neo-nazi skinheads posing as civil workers in front of a scaffold-clad Brandenburg Gate toys with the notion of identity. Young fascists representing the individuals from the masses are found in a city which was a bastion of democracy in a sea of a communist power. It is a twisted depiction that represents reality in its naked irony. Any oppressive seriousness found in the work is partly due to Lukacs' ability to give authority to current issues of our time by paying tribute to art history.

Male nudity is generously depicted in its reference to the idealistic Greek and Roman nudes of classical art. His realistic style as seen in the appropriation of richly modeled male fig-



Attila Lukacs' "This Town."

ures underscores the relevance of his message and its place in the reality of current socio-political issues.

Nudity serves to depict the socially "marginalized" group of skinheads as an overlooked, yet potentially dangerous part of society. Despite the power and comfort of their unified numbers; underneath the violent trappings of the Doc Marten's, tattoos, and shaved skulls, lies the humanity of the naked body.

Even though these men are stripped of their protective ar-

mour and are exposed, one senses the potential violence in them. Lukacs highlights the danger in ignoring a potentially dangerous minority and therefore implicates us all.

Almost all of the figures are males in various stages of undress. The sumptuous nudity of the men have led critics to describe his work as homoerotic. Lukacs is drawn to the male nude and paints what turns him on. When asked if he wished to comment on his work keeping in mind a student audience, he

shrugged his shoulders and said, "Well, I need a date."

Lukacs' exhibition is rich in images that comment on issues pertaining to the individual and her relationship with society. The unique and the accepted are paradoxical elements which are appealing to the viewer because of their place in politics, society, sexuality, and forces the individual to reject or identify with the representations. An intriguing and stimulating show by a unique Canadian artist.

## Looking to the Future

Two Black religious groups prepare for Black History Month

BY MELANIE NEWTON

INSPIRE OF MORE than half a century of opposition, the Black Christian Church and the Nation of Islam will be coming together to discuss their future in the Black community.

Montréal's Seventh Day Adventist Youth District Council is kicking off its Black History Month celebrations today with a debate on the role of the Church and the Mosque in contemporary urban society.

Speaking will be Christian Minister Ronnie Vanderhorst from Washington, and Minister Lynwood X, from the Nation of Islam's New York chapter.

This will be followed this weekend by the largest gospel concert in recent Montréal history.

Council leader Christopher Heron, sees both events as a timely way to promote unity among Black Montréalers.

"Particularly within the Montréal context there is, not so much a desire as a need for all existing entities, such as the Church and or the Mosque, and community and student organisations to come together at the same table."

Heron cited cultural and lin-

guistic marginalization and ongoing tensions between Black youth and the majority white government and municipal police force as the major reasons why unity is such a pressing need.

Heron admits that past differences will make this union a difficult task.

"I think that on some issues there's the belief that they can collaborate, but practically, their ideologies are too polarized. And there's been some conflict between the two, in terms of trying to pool from the same resources," said Heron. "There are too many differences that already exist to believe that the Church and the Nation of Islam will join hands and continue to walk the same road."

He understands that, at present, there is some disillusionment with Christianity among Blacks, particularly among Black youth, and sees that, given the predominantly "eurocentric" style of worship in black churches there is some justification for this.

But he thinks that the Church still has the potential to bring social and political change in and for the Black community and thinks it is a mistake to over-

look the possible contributions.

"The Church has often supplied remarkable leaders for social and political movements, formerly Nat Turner, Martin Luther King Jr., Bishop Desmond Tutu and Alan Bosack, and, of course, Jesse Jackson," he said. "So under no condition can the Church be undermined as a possible force for the community."

With the co-operation of several other community groups, The Council has also organised Gospel Explosion '94, a concert featuring an unprecedented five major gospel choirs from both Canada and the U.S.

The concert features appearances by the People's Gospel Choir of Montréal, the Umoja Mass Choir, the Canadian Friends Choir, the Ministerial Choir and La Chorale de la Conservatoire de Musique Moderne.

According to Heron two of the concert's main attractions will be La Chorale, which comes out of Montréal's Haitian community, and the People's Gospel Choir, a majority white choir singing black gospel songs.

Heron expects that a significant number of Black Montréalers of all denominations

will flock to both events.

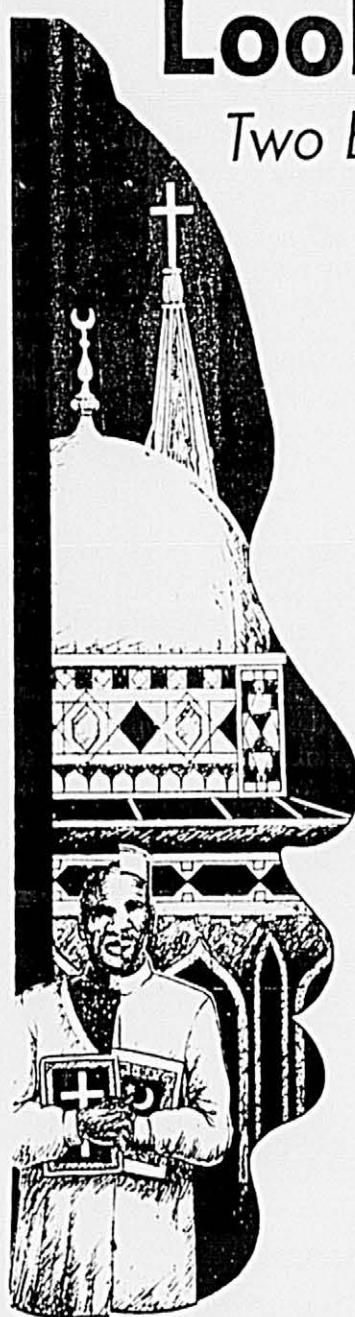
"There's been a lot of intrigue and curiosity about the program, from both the Nation of Islam and my Christian brothers and sisters. I have found little criticism from vocal critics of the Church from the past."

However, Heron isn't so sure that non-Black Montréalers will be turning out in droves for the discussion. He thinks that many members of other racial communities are a bit sceptical about attending events involving the controversial Nation of Islam.

Still, he does not see that as an obstacle to the discussion's success.

"This program was a specific forum for deliberation in the Black community to determine if, in fact, either of these organisations have any role to play," he said.

The panel discussion will take place tonight at 7:30pm at Concordia University in the D.B. Clarke Theatre Hall Building at 1155 de Maisonneuve W. On Sunday, from 11am until 4pm, community basketball and volleyball games, organised by the SDA Youth District Council, will take place at the Monkland Centre in NDG.



# Because Why asks old questions in a new gentle way

As the movie opened to the unoriginal sight of the countryside flashing by at dizzying speed, I groaned inwardly at the prospect of sitting through what I thought would be another B-filmesque attempt at art. But I was wrong.

*Because Why*, Arto Paragamian's first feature film, followed none of the usual formulae in its portrayal of a young man's search for the elusive key to happiness.

The 28 year old Montreal-born director admits that his approach to film-making is somewhat unconventional.

"When I began writing *Because Why*, I didn't start off with a primary motivation — I just started writing scenes, stuck them together and saw what happened," said Paragamian.

Filmed almost entirely in the Montreal area, the local production has already received high acclaim at the 1993 Tokyo Film Festival, taking the bronze prize in the Young Cinema Competition.

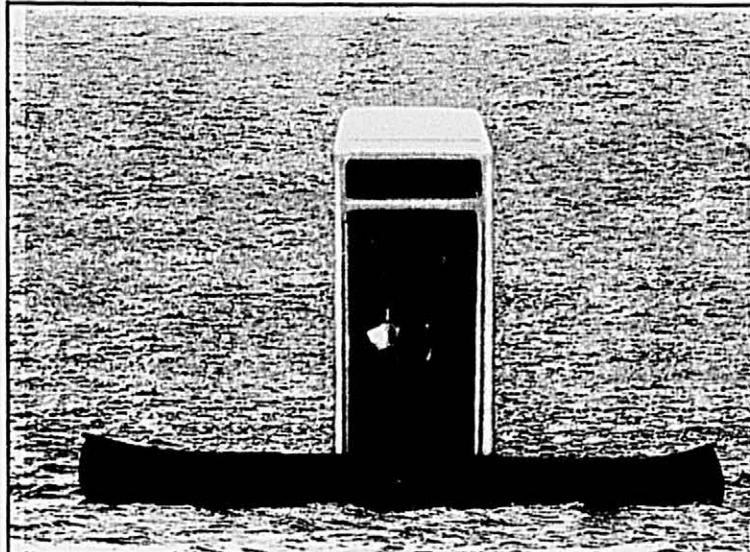
The film focuses on Alex (played by Michael Riley), a twenty-something drifter who has just returned to Montréal after a five year absence. A backpack and a worn slip of paper with an address scrawled on it constitute his sole possessions.

Unfortunately, the address leads only to a demolished house and a pile of rubble. Paragamian presents a clear image of the drifter's inability to forge the necessary foundations of a stable life.

## movie reviews

*Because Why* • Arto Paragamian

BY ROBIN PERELLE



He wanders on, taking up residence in the ideal apartment building inhabited by odd yet endearing neighbours. Over the course of the movie he manages to have a positive effect on everybody's life but his own.

Alex decides that becoming part of a family, any family, will satisfy his longing for stability and greater meaning. But his attempts to insert himself into ready-made pictures of happiness, skipping all the intermediate steps of relationship-building, are bound to fail.

Co-producer Claude Gagnon is proud of Aska Film's latest release, and claims that his belief in the existence of talented young directors was renewed the day Arto Paragamian walked into his office with his proposal.

"It was a fresh, original comedy which stood on its own — it didn't try to imitate past film styles and it didn't go out of its way to be too commercial."

Paragamian's film depicts the struggle to grow up with gentle humour. His use of unusual settings and amusing mishaps creates an authentic backdrop to the very real characters that he brings to life.

While I have yet to be fully converted from the films of mainstream Hollywood, *Because Why* has shown me that you don't need a big budget and lots of special effects to make a valid point.

*Because Why* opens for the general public at the Egyptien theatre (Les Cours Mont-Royal, PeelMetro) on January 28.

## CULTURE BRIEF



## Canada's first Native-run campus radio

by Carey Frey

REGINA (CUP) — Canada's first Native-run campus radio station begins broadcasting this month.

The station, called Canada's First Nations University Radio (CFNU), will be run by the Saskatchewan Indian Federated College, the only native-run degree-granting institution in North America.

"The station was created so that pre-journalism students would be able to receive experience in radio," said Shannon Avison, faculty coordinator of CFNU. Avison also saw a need for a communication vehicle for the college.

"There is nowhere else that you can hear pow-wow music, Indian news, or programs in Native languages," said Avison.

CFNU will broadcast weekdays and the programming will include campus events, sports updates, alternative and pop music, talk shows and radio dramas, as well as some shows in Native Languages.

In the beginning, CFNU will broadcast throughout select hallways of the college and the University of Regina on closed-circuit carrier waves, using equipment borrowed from the college. Once the station is firmly established, they plan to apply for a CRTC license to broadcast city-wide.

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## Scarlet Key Award 1994

Nominations are now being called for the Scarlet Key Award which recognizes those persons who have made an outstanding contribution to the student community at McGill University. Selection is based on the extent of the candidate's leadership, character, unselfishness and perseverance in the promotion and development of extra-curricular activities at McGill. All McGill students are eligible for the award providing that they have completed one full school year and are in good academic standing.

Students or persons wishing to nominate a student may pick up application kits at Students' Society General Office, 3480 McTavish Street, Room 105.

Upon Completion, applications may be returned to the Scarlet Key Committee through Internal Mail at the Students' Society Information desk. If you require additional information, please inquire at the Students' Society Information desk or call:

398-3556 or 398-4534 (The Graduates' Society)

The Selection Committee will review applications on a regular basis and will announce award recipients or invite applicants for an interview as appropriate.

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## EVENTS

### Today

The Association of Bahai Studies invites McGill community to a talk given by Dr. Yavanmardi about the history and modern relevance of the Bahai Faith at 16h00, Room 107/108 of the Union Building

The Centre for Applied Family Studies is sponsoring a presentation on Fighting Child Poverty: Is the Political Will There? by Maureen Baker, PhD at 15h30 to 17h30 Wendy Patrick Room, Wilson Hall (3506 University). Info: 398-5286

Latin American Awareness Group at McGill presents: Coffee House-Fiesta de Invierno. Live music, foods and drinks at 20h30, Shatner B09/B10. Admission \$3 (Proceeds benefit a community project in Central America).

The Association of Yoga and Meditation offers relaxation/meditation sessions Monday to Thursday at 13h15 to 14h15 Room 425 Shatner Building.

Lesbians, Gays and Bisexuals of McGill has a general meeting at 19h00 in Shatner Union 425 in which the election of two social coordinators will occur.

Ski Trip February 12 to Mt. Gabriel sponsored by the French Culture Club. \$20 Members \$25 Non Members, plus rentals. Call 846-2577. All Welcome.

### Friday

Come say goodbye to Jon Kalina, after six years of hosting CBC Radio's Daybreak. Listeners are invited to Studio 690 in the Maison de Radio-Canada between 6h00 and 9h00 on Friday.

Caribbean Students' Society of McGill: PARTY! Tomorrow at 21h00 Room 107/108 Union Building (3480 McTavish). Admission: \$2 members, \$3 non-members. ID required.

McGill Christian Fellowship large group worship. Tomorrow at 19h00, Presbyterian College (Milton and University). Theme: "I am the light of the world." Info: 282-7768 or 284-7645.

McGill Japan Society pot luck party. Everyone is welcome! Our goal is to bridge Japanese students and people with different cultural background. Bring a dish or \$4 for admission. Tomorrow at 19h00 RVC (3425 University). Info: Eric 844-5773 or Makiko 931-3459.

### Saturday

Savoy Society presents 1st Broadway Musical Revue! Featuring numbers from Les Mis, Guys and Dolls, West Side Story, etc.. Saturday at 20h00, Info: 398-6826 or 849-1584.

### Sunday

Temple Emanu-El-Beth Shalom. Prayerbook Safari by Rabbi Goldberg, Sunday 11h00 to 12h00. 4100 Sherbrooke Street West.

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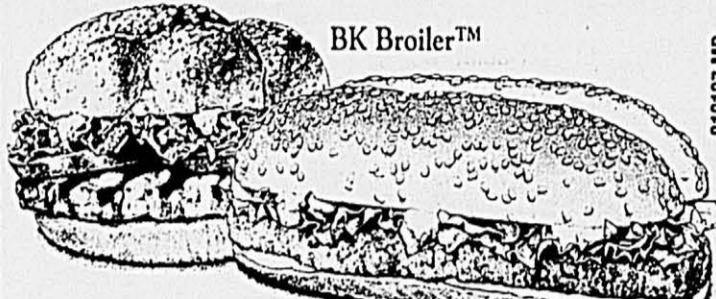


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No one has such a selection as ours!



Student Specials!  
Present your student I.D.  
and get 15% off any item.



Ads may be placed through the Daily  
Business Office, Room B-17, University  
Centre, 9h00-14h00. Deadline is  
14h00, two working days prior to publication.

**McGill Students (with valid ID): \$3.50 per day, 4 or more consecutive days, \$2.75 per day (\$11.00 per week). McGill Employees (with staff card) \$4.50 per day, 4 or more consecutive days, \$3.75 per day (\$15.00 per week). All others: \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). Extra charges may apply, and prices do not include applicable GST or PST. For more information, please visit our office in person or call 398-6790 - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.**

**PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

### 1 - HOUSING

**Guy - Sherbrooke area**, superb extra large, bright room, deco fireplace, fabulous floors in mansion. Everything paid - \$350. Call Leo: 938-9380.

**4½ to share** in Westmount. \$351.50 (Rent & Utilities included). Lease ends in July '94 (option to renew). Female/non-smoker only 989-7913.

**Condo-Why pay** rent? 2 bd. 11/2 bth parking, bright. Move in condition. Open house Sunday 30. 3520 Lorne \$14,500. L Aved. Royal Lepage 934-1818, 738-8284.

**Sublet 1½** for Feb 1. Large bright heated on Durocher \$350 844-2776.

**Tired of trekking** to school in -30 weather? 3½, for rent on Milton (Aylmer) - 2 min. to school. 2 levels, hdwd. flrs, lots of storage, freshly painted, bright living room. Elec & heat not incl., \$485 mth. available immediately. 282-7764.

### Heart of Downtown

Beautifully renovated, apts. at a reasonable price. 3½, 4½ available. Call: 284-5650 or 849-3897, for more info.

### 2 - MOVERS/STORAGE

**Moving/Storage.** Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

### 3 - HELP WANTED

**Treeplanting British Columbia** May/June '94. BugBusters Inc. Experience preferred. Call Joe 278-4645

**SUMMER JOBS:** Pripstein's Camp (Laurentians) hiring instructors: Kayak-

ing, Waterskiing (OWSA certified), Pottery, Beadmaking/Jewellery, Gymnastics, Swim (RC/RLSS inst. & Nationals), Canoeing, Judo (black belt), Drama (musicals), Photography, Keyboardist. Send resume 5253 Decarie #333, Montreal H3W 3C3.

5.

**Business Opportunity.** Distributor needed for natural medicinal herbs and energizing dietary products. Francis 738-3102.

### 5 - TYPING SERVICES

**Word Processing.** 937-8495. Term papers, résumés, forms design, correspondence, manuscripts, (Laser printing) (Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Atwater)

**Success to all students.** Word-Perfect 5.1. Term papers, résumés, applications. 27 yrs. experience. \$1.75/ D.S.P., 7 days/week. Campus/Peel/Sherbrooke. Paulette/Roxanne 288-9638-288-0016.

**Science, social science** papers, theses, typed, typeset for assignments or publication. Equations, tech illustration, charts, graphs, tables. 284-0867, 845-6701.

**WORD PROCESSING, DATA** BASE, FULL EDIT OF ALL TEXT AND GRAPHICS. DISC COPY AND TRANSFERRING BETWEEN 3.5 & 5.25. LASER PRINTING. INCOME TAX RETURNS. STUDENT PRICES/DAVE 747-3097.

**Word-processing** of term-papers, reports, theses etc. Word-Perfect 5.1. Laser printer. 8 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

**A 20 yr. proven**, job-targeted, customized CV: top consulting, format & print effects. Bilingual/diskette option. (ACCIS FORMS) Result Résumés: 481-7049.

### 6 - SERVICES OFFERED

**Résumés by MBA's.** Student rates. Better Business Bureau member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. 939-2200. Prestige (on Guy).

### 7 - ARTICLES FOR SALE

**Moving sale** 26" color TV with remote. 386DX computer, 40 meg HD, 2 meg RAM internal modem, printer. Men's downhill skis 200cm with size 10 boots. Call 287-1817.

**For Sale: Computer** IBM Turbo XT, Data Train monitor V232G, IBM extended keyboard - \$500. 3-seater sofa, great shape, \$50. 932-7046.

**Sony Stereo Sys.** 2 cass drv., 1 CD drv., AM/FM radio, remote ct, digital tune, warranty \$380. 844-3617 after 10pm.

## Restaurant

**McGILL**  
**Pizza**

**BUY 1 PIZZA  
ANY SIZE  
&  
GET THE  
SECOND ONE  
FOR HALF THE  
PRICE!**

**NO TAXES  
FREE DELIVERY**  
**845-8011  
845-8382**  
625 Milton  
7 days • 11 a.m. - 11:45 p.m.

**Wedding Dress. Ivory-white.** All silk. Long sleeves. Off-shoulder. Little pearls on sleeves. Short train that hooks up. Size 9-10. Excellent condition. 332-1731

### 10 - RIDES/TICKETS

**Spring Break Special!** 6 nights in Daytona at H.Johnsons on the beach! Hotel only=\$119. Bus & Hotel=\$259! For more info call Ken-487-6585 or Heidi-288-4974.

### 13 - LESSONS/COURSES

**Score well on** the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

**Come and practice** your French with francophones. Club Half and Half. Tel 465-9128.

### 14 - NOTICES

**Call for undergraduate** history papers. Submit a photocopy with name & ph. # to Lea 625! This is your chance to be published! Deadline Feb. 7!

**LBGM Weekly discussion groups:** Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

**Questioning your sexuality?** Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.



**Call us or** approach a team on the street, and we'll walk with you anywhere you want to go! Sun-Thurs 5:00PM to 12:30AM, Fri&Sat 5:00PM to 2:30AM. **Walksafe.** 398-2498.

### 15 - VOLUNTEERS

**Male and Female** students needed for a daily checklist study looking at experiences within everyday social interactions... involves 1 hr. questionnaire and then 10 min./day for 1 wk. Participants receive \$25. Call Chantale 398-6127.

**The McConnell Brain** Imaging Centre is looking for healthy male or female volunteers (paid) 18+ to participate in brain research. Call 398-8932.

### 16 - MUSICIANS

**Folkie talks too** much seeks musicians to cook the jam. Recording & live gigs. What happens when Dylan & The Beatles stay together. Call 524-0452.

**ADVERTISE**  
**398-6790**

# CARLOS & PEPE'S

10<sup>th</sup> ANNIVERSAIRE • ANNIVERSARY

JUMBO 60OZ PITCHERS \$5.95<sup>+TX</sup>  
ALL THE TIME!

POPPERS & SLAMMERS \$1.00  
ALL THE TIME!

SUPER HOUR  
from 4 - 7 pm & 11 pm  
to 1 am (2nd floor pub)

2 for 1

SUNDAYS & MONDAYS  
4pm-12am 2nd floor pub  
TACO NIGHT 2 TACOS for 99¢

BAR SUNDAYS & MONDAYS  
CHICKEN WINGS 10¢ EACH  
(10 per plate)  
Subject to beverage

FREE BIRTHDAY PITCHER JUMBO 60OZ  
with proof of birthdate

WEDNESDAYS FREE  
OPEN HOUSE FOR LADIES  
9:30pm to 11 pm  
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DJ 5 days a week  
LIVE ROCK BANDS  
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10¢ Special

Daily on 2nd floor pub from 3:30-5:30 pm.  
With the purchase of a main course meal, you  
and your guest are invited to enjoy a second  
one of equal or lesser value for only 10¢!!!  
Valid with coupon only. Subject to beverage.

Mariachis 6 nights/week Direct from Mexico

EARLY BIRD SPECIAL

CARLOS & PEPE'S

1420 PEEL



10th Anniversary  
Special

Purchase an item from our main course menu and  
receive a second main course item of equal or lesser  
value for 10¢.  
Valid in 2nd floor pub from 3:30pm to 5:30pm daily until Feb. 3/94. Subject to  
beverage. Cannot be combined with any other offer or coupon.

CARLOS & PEPE'S

1420 PEEL



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Valid in 2nd floor pub from 3:30pm to 5:30pm daily until Feb. 3/94. Subject to  
beverage. Cannot be combined with any other offer or coupon.

California Style Mexican Food  
1420 Peel (above Ste-Catherine)